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VOL 85, NO 32

**THE MCGILL
DAILY**

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African Studies: What went on, what's going on and what you can do

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Courses offered through McGill's African Studies program offer a world of knowledge about such contributions. Unfortunately, threats of eradicating and marginalising the African Studies Program at McGill have continually surfaced since its conception.

As the University heads for large budget cuts, the program's tenuous position has come sharply into focus. If budget cuts are made to the already under-funded program, it will not survive.

For decades, the Black Students' Network (BSN) and other concerned students have lobbied the student government, McGill administrators and outside interests to help preserve and improve African Studies. In the fall of 1994, the Africana Studies Committee was formed to concentrate wholeheartedly on the issue.

Not only has this committee successfully demonstrated McGill students' interest in courses about Africa, it also collected hundreds of signatures in support of hiring an Africanist in the Anthropology Department. But the climax of student support came in March 1995.

Although swamped with assignments and exams, over 200 students rallied in front of the Arts Building in support of African Studies. In addition, over 400 letters of

support were signed and handed over to the dean of arts.

Despite mass support for the African Studies Program, it is still in threat of extinction. What will guarantee its survival and growth? The answer is the establishment of a chair, the cost of which is a \$1.5 million investment.

This chairperson's sole commitment would be the African Studies Program: its promotion, maintenance and improvement. A chairperson means continuity. Without financial investment, the African Studies Program at McGill could easily be cut.

How will this money be raised? The students of the African Studies major and Africana Studies Committee are offering to raise \$200 000 towards the establishment of a chair, on condition that McGill puts up the rest. It's a long-term project, and it may be difficult. But it is not impossible.

Special attention is also being allotted to the threat of elimination of two positions, one in Anthropology, the other in Political Science. Both are presently filled by Africanists teaching courses in the African Studies Program.

Currently, efforts are being made towards research, dialogue and fundraising. This research includes an appointment with Dean Miller, the dean of arts, to discuss how African Studies fits within the context of McGill's future.

Action that is being taken includes fundraising and mobilisation of support. We're going to need more than bake sales, though.

If you would like to make a small contribution, call the BSN with a fundraising idea at 398-6815, or write Dean Miller at Dawson Hall to voice your support for African Studies and other interdisciplinary programs. Together we can make a difference.

OPINION SUBMITTED BY DEBRA LOVINSKY AND ODETTE BOYA,
AFRICANA STUDIES COMMITTEE

LETTERS

Gert's bombs

TO THE DAILY,

I would like to compliment Gert's on their creative advertising poster campaign. The use of the atomic bomb is quite commendable. I'm sure people will have a "blast."

DEBRA LOVINSKY
AFRICANA STUDIES, U3

More cover-ups?

TO THE DAILY,

At first I thought my faith in the Daily had been restored. Under the front-page headline "SSMU vp external resigns" I thought the rumours circulating since last year would have been substantiated. Instead, I was stunned by an appalling lack of insight into what may be the most egregious suppression of details surrounding a criminal element of the SSMU

this decade.

The allegations leveled against Nick Benedict require clarification. Specifically, your cursory coverage begs at least three important questions: When (assuming there was one occasion) did he sell the marijuana (assuming only one drug was involved)? To whom did he sell the drug? Where and in what context did the trafficking take place? It is likely that the answers to these questions will remain the business only of Mr. Benedict. As a student of this university, however, Benedict is subject to a Code of Student Conduct [see sections 8(b), 10(b) and 14(a)] which, depending on the answers to the questions above, could have damning implications for both he and other SSMU executive members who you have accused of "cover-ups."

Many students who have been privy to the rumours over the past

year are disappointed. The *Tribune* has finally lived up to its unfortunate reputation for dancing to the tune of the SSMU alone. Now the *Daily*, too, is shying away from that very sort of rigorously independent reporting by which it claims to be governed. Do not! Expose this malfeasance, and demand the expulsion of Benedict and others like him from McGill lest the institution be tainted by their puerile criminality and fetid behaviour.

KEITH PJ DONAHUE
U3 POLITICAL SCIENCE

**Richard Beaulieu
please come to the
Daily to speak to an
editor about your
Hyde Park.**

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The Daily welcomes all letters under 300 words. Add your name, program, year and phone number. Anonymity can be provided; talk to an editor beforehand. We print all letters provided they are not racist, sexist, homophobic or slanderous. Opinions can be expressed in the form of a Hyde Park, no more than 500 words.

Black Grape (Radioactive/MCA)

Since the self-destruction of the Happy Mondays, Shaun Ryder and Bez have apparently kicked their respective heroin habits, struck a partnership with ex-dealer cum rapper, Kermit, and decided to attempt a renaissance of sorts in the form of Black Grape. Musically, Black Grape progress along the path abandoned by the Happy Mondays, blending dance beats, a concrete sense of groove and vocals that fall somewhere between singing and ranting. For good measure, they've added slide guitars, harmonica, and sitars where necessary.

Although his lyrics remain obtuse and enigmatic, Ryder has refined his original train-of-thought style to accommodate new partner Kermit. The result is a collection of lyrical non sequiturs perhaps epitomised by the following exchange: "Jesus was black man / Wait, Jesus was Batman / No, that was Bruce Wayne." Although the album suffers from much of what plagued Happy Mondays albums — namely, it's difficult to listen to the album in its entirety — there is a level of consistency that suggests Ryder is taking more care in his work. In "A Big Day In The North," he even sounds sentimental. Perhaps his worst days are behind him. And for those who are wondering, Bez still does nothing.

- Kevin Siu

Seven Mary Three- American Standard (Mammoth/Attic)



A band from Florida, of all places, Seven Mary Three makes its debut on the intermediate label pairing of Mammoth and Attic. At first listen, *American Standard* is straight-out rock: chorus-verse-chorus. But wait, isn't that Eddie Vedder? Vocalist J. Ross uncannily pulls off a credible imitation of the hounded Pearl Jam frontman minus the "I don't like the spotlight" attitude. The Vedderesque snarl of "My My" is convincing, but it sounds like Ross tries too hard. The refrain of the song is lifted straight out of a Stock-Aitken-Waterman

(the writer/producer trio of such '80s pop stars like Rick Astley) tune: "Ain't too proud to beg."

Seven Mary Three isn't guilty of total plagiarism, however, and a few numbers expose their world views. The lyrics of "Devil Boy" lament the loss of spirituality in general and Christian religion in particular. Ross sings, "For heaven's sakes, it's only been 2000 years, I can't wait any longer for you / for heaven's sakes, I would give back eternity, if you would come back to me." Musically, the simple three chord arrangements — like track 6's Gm-B-Am progression — run throughout the album. Distortion is minimal and muted — the guitars murmur rather than blast.

Don't look for anything new here, as Seven Mary Three is as plain as rock can be, but if you like the tried and true, then *American Standard* is it.

- Mike Cullen

Seven Mary Three plays Sat., Dec. 2 at Club Soda, 21h. Tickets \$6.99 at the door.

Voivod-Negatron (Hypnotic/MCA)



Voivod represents a minority among Montréal metal bands to hit the spotlight — even if it is a minor one. The band has escaped the one-city/one-scene environment and played itself into major label interest. True to metal band tradition, the songs are all layered with bass-heavy guitars. However, the ever-present, pounding rhythm of chords tends to obscure what metal bands are most adept at: lightning solos.

Beyond the howling lyrics, Voivod does experiment a little with their sound, as the title track has an ambient background that surfaces insistently between choruses — not something you'd expect. The final track, "(Don't no anything)," even makes hints at industrial-techno, not unlike Front 242. The lyrics are, well, incomprehensible — from this you can tell I'm not a metal aficionado at all. The songs, which average over five minutes, are wearisome to listen to, but perhaps it sounds a whole lot better. to a fan's ears.

- Mike Cullen

Goldie - Timeless (Mercury/Polydor)

With the ever-changing world of dub, ambient, breakbeat and trip hop, Goldie tries to change the landscape by bring in his own jungle/ambient/drum'n'bass sound.

When I first listened to *Timeless*, I felt lost. The multiple layers of the first track kept throwing me curves left and right, leaving me a blind man wandering through a maze. It was an intoxicating and confusing mix of eerie, ambient keyboards and deep bass with a heavy beat. I felt rather sick when I first heard this album, but only because I wasn't prepared for the bumps and turns in the music.

Goldie mixes R'n-B vocals

with soothing melodies, yet at the same time hits you hard with non-stop percussion that makes you stamp your feet. The mix is so strange that you can't help falling into a trance like state.

The percussion on this album is one of its most intense qualities. Not the mindless beat found in low-quality, Polytel techno, but drums with depth



and texture. The way they are woven into the music gives it that extra dimension.

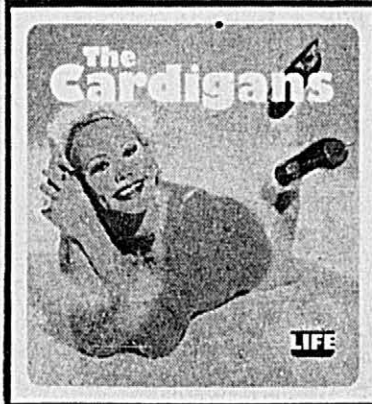
Some tracks, like *Kemistry*, disturbed me when I first heard them and still does. The constant change in speed and rhythm threw me for a loop and left me drowning in sound overload. The constant fluctuating beat didn't jive with the airy vocals and distracted me from the melody. It didn't enhance the experience, but rather left me wondering how much more of it I could take.

Overall, this album is worth listening to. If you have a taste for ambient à la Orb: Live 93, then you will love this album. Maybe not at first, but you will grow to love it.

- Derek Fung

The Cardigans - Life (Trampoline/Stockholm/Polygram)

In these days when '60s furniture is enjoyed only as kitsch, it's easy to forget that at one time people genuinely liked plastic coffee tables and chrome light bulbs. It would be just as



easy to dismiss the Cardigans as another band who are shamelessly mocking the musical curios of past years. However, the care they've taken in their music betrays a surprising sincerity, and the Cardigans, refreshingly, see no need to constantly wink at their audience. This is pure, wonderful pop, pop that people have taken the care to craft lovingly. Despite pop music's negative connotations these days, the Cardigans join Saint-Etienne and Heavenly as one of the few bands who actually do it well.

The Cardigans combine jazzy guitars, versatile drums, the occasional horn and flute embellishment, and sweet, heart-stealing vocals to deliver an album that is more warming

than cloying. There are at least a dozen moments on *Life* that make me stop what I'm doing and just smile. To name a few: the line "You, in brown-checked suit, said my dress was 'very cute'" in "Gordon's Gardenparty"; the chorus of "Daddy's Car"; all of the drum fills; and the way they pull off Sabbath Bloody Sabbath (yes, that one) without making it sound like a joke. This album makes me happy.

On a final note, the Cardigans are Swedish, which itself has negative connotations musically. I'll admit that I like Ace of Base too (at least the singles), but I imagine that in 10 years, I'll still be listening to the Cardigans' *Life* whereas Ace of Base will just be some curio.

- Kevin Siu

CD Reviews CD BEATLES

The Vacant Lot - Shake Well (Shake the Record Label)

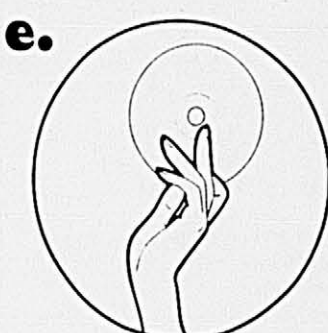
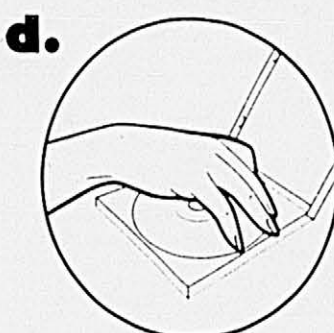
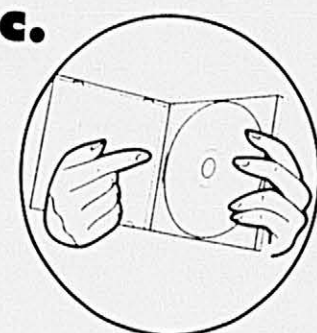
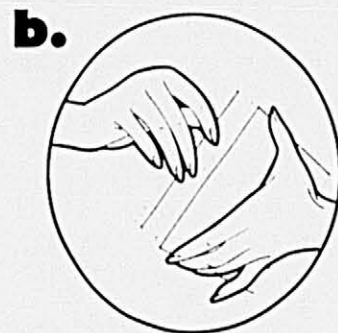
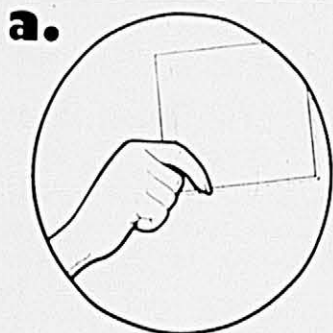
Music columnists must get sick of this stuff. I mean it is so catchy, well written, sometimes insightful and always listenable that they must really, really want to write something catchy about these types of albums. The problem is, power pop seems to have been mushrooming up everywhere of late, from little local labels like Montréal's Shake the Record Label to power

players like Geffen, Warner and Atlantic. This by no means lessens the musical integrity of bands like New York's The Vacant Lot, who writes songs that you just might find yourself humming or throwing onto a mix tape for your best friend.

Although still relatively unknown, this band has definite potential. They incorporate pop sensibility with loudish guitars, the occasional influence of punk power strumming and ample talent in writing and singing. The combination has proven itself to be hugely successful,

probably since the beginning of rock and roll. One little criticism: I always prefer a lyrics sheet to smarmy pictures of monkeys and people from the '50s. It sort of implies that the words aren't really that important anyway. Besides, monkeys just aren't funny. Despite the simian perplexity, this album is overall quite solid and a worthy addition to your power pop collection. Remember, it's a local label. At least that way you've got a good idea that your money isn't being spent on Royal Family Collectors Cards.

- Jay McCoy



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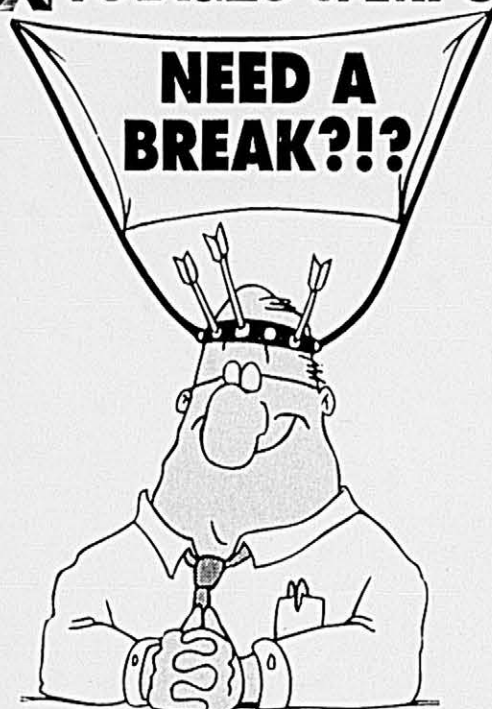
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Stories without words

Portraits of Bosnia at the Galerie Unison

by Lori Waxman

A woman I had the pleasure of being briefly acquainted with, believed that another genre of museum was needed: the social museum. Here, she explained, social commentary masquerading as art could be hung, thus leaving the wall space in real museums free for real art, art for art's sake.

Hogwash. Bologna. Bosnia.

Twenty black and white photos are hung on the real walls of the little Galerie Unison, under the words Portraits de Bosnie. No more political or social context is forced upon you; add the rest as you wish, or as your mind obliges you.

In a remarkable demonstration of control (of the camera? of the self? of me?), Francis Lhotelin has photographed old people and young people, one gun, a market scene, two sutured

limbs. Hopefully you will see more than this, but Lhotelin does not force a message through your eyes.

Most of the photos are either portraits of children, or of old men or women. Along one wall of the gallery hangs a balance beam of them, three old women to one side, three old men to the other, a charming young girl playing lady justice in between.

The child stands upright, the whole of her shadowless little body visible against an indistinct background of blank, grey cement buildings. The elders that flank her are seen much more closely: six different, deeply wrinkled faces, coloured by shadows light and dark, little, if any, background visible.

All of the portraits follow this pattern. Children play with other children, stare coyly at the camera, notice their environment — they are in surroundings, are given a

context. The old people aren't given a context, nor a body. Whatever can be told must be read in their faces.

The market scene is an exaggeration of the style used in the children's portraits. A bird's eye view, the only one in the show, sights the crowd of elderly people milling about grub-covered tables, one of the more complex milieus photographed. The faces in the crowd are all too small to be distinguished.

The gun portrait is also similar to those taken of the children. The entire length of the rifle is visible; the rifle itself leans against the interior wall of an unidentified building.

The two morgue-like photographs of sutured limbs are far removed from the market, gun and children portraits. The graphically stitched-up forearm and hand, coagulated blood drops hanging, and the laced up leg

and foot, held together by metal rods, protrude from backgrounds of utter blackness. Nothing but the roughly patched limbs materialise visually, just as the elderly faces stand alone.

The portraits backed by scenes are fronted by people with young faces or unreadably small faces, and by a mute rifle. The more complex the background, the less revealing the face. But do these scenes actually provide more context for their subjects than the elderly faces and sutured limbs provide for themselves? How much background is necessary to tell a story?

Working together, Lhotelin and a reporter interviewed Bosnian refugees during the time the photographs were taken. Many of the older people had lost their entire families. All of the elders photographed for the show were Croats except



PHOTO BY FRANCIS LHOTELIN

for one blind woman who was Serbian.

Whether you want this additional context and whether you want to deal with it is left up to you.

off the darkroom floor...



Ivy League
by Cameron Booth

book review

War-time Sarajevo

A glimpse behind the headlines

by Idella Sturino

"...one should write about what cannot be read in the newspaper, and as far as the truth is concerned — well, one should take a person's word over an institution's, because much more harm is done by institutionalised half-truth than by individual bias."

- Elma Softic, *Sarajevo Days, Sarajevo Nights*

As Sarajevo writer Elma Softic recognises, there is a degree of dishonesty in trying to understand a war by only reading newspaper headlines.

And yet, three years into the Bosnian-Serb war, our insight into the devastating and complex conflict has not extended beyond the stuff of newspaper reports.

Gradually emerging from the Balkan war, however, are stories which reach beyond reports and delve into the day-to-day reality of those living in a state of war.

Elma Softic's *Sarajevo Days, Sarajevo Nights*, by offering a glimpse of one woman's war-time story, is one of these.

A diary of the war

Translated by Toronto scholar Nada Conic, Softic's collection of observations, thoughts and letters bears a striking resemblance to the wartime *Diary of Anne Frank*.

Like Frank, Softic initially turns to writing as a way to keep track of the fast and frightening pace of the changes happening around her. On April 8, 1992,

with the onset of the siege of Sarajevo, Softic started to keep a record of the city's experiences. "In Bosnia-Herzegovina," she writes, "Chaos."

Softic summarises reports of sniper attacks, people's flight from Sarajevo and the imposition of a police curfew.

Her writing, however, soon becomes more than just a record of events. As the horror of the war increases and continues into 1995, Softic finds an outlet for her frustration, fear and anger through her journal and letter entries.

In them, readers find an honest, disturbing and vivid glimpse into the former Yugoslavia as it progresses into a war of which the outside world has already grown tired.

Softic's narration demands that we rediscover the Balkan war through her story. In listening to her experiences and those of her friends—Muslims, Jews, Serbs and Bosnians alike, the devastation and their will to carry on in the face of it is revisited. This is the true reality of the war, one which

newspapers and television cameras often fail to record.

Softic recounts the details of everyday wartime life with a simplicity that allows the irony, poignancy and confusion of the situation to resonate. "Empty train stations are horrible things," she offers at one point.

Softic also writes of huddling with her family in a corner of their apartment when the bombing starts on the streets below and the strange sensa-



PHOTO BY FAMA PULJIC/PUBLIPHOTO

gency. This becomes clear in the second half of the book, which consists of Softic's letters to family and friends

outside the war-torn region. She describes her letters as "a need to recapitulate my war-time experience, and for that I require a listener, not a conversational partner, just a listener. For you and I cannot discuss this war. Nowadays we inhabit different worlds, you and I."

The fact that the listener and Softic inhabit different realities is most effectively seen in the gap which persists between what the

world is told about the war by news organisations and what Softic knows to be the reality.

Throughout Softic's entries, *New York Times* headlines contrast blaringly with her own words.

Indeed, one of Softic's most persistent frustrations is the hollow news-speak through which she hears about the "conflict" in Bosnia.

Softic writes of the betrayal of Sarajevo by its supposed "friends" in the international community and the marginalisation of the war compared to events closer to the Western world's interests.

She bitterly refers to Western

...one image that dogs me mercilessly: the circus. Behind the dazzle of the circus ring, a small zoo. You pay admission to see the animals that perform in the program. The elephant. A magnificent colossus. His left foreleg and his right hind leg bound with short chains attached to thick iron pegs stuck in the ground. He can't go anywhere. But he moves. Uniformly, in an improbably slow rhythm, ...left, right, left.... I stood and watched and choked on my tears of grief and helplessness.... That elephant — is Sarajevo.

tion of feeling safe in the basement where they hide during the shelling.

Throughout Softic's entries, the hunger, lack of electricity, a shortage of water and constant shelling are referred to as conditions to which she finds herself, surprisingly, growing accustomed. She writes of searching for bread and literally crying over spilled milk because it is so scarce.

Different worlds

Softic's vivid descriptions and constant references to an insecure and violent future remain incomprehensible to readers despite the words' clarity and ur-

diplomats as mere "tourists" in the city who are unwilling to effect real change. She ridicules the effectiveness of the UN and the "peace process" and notes the consistent lack of respect for ceasefires.

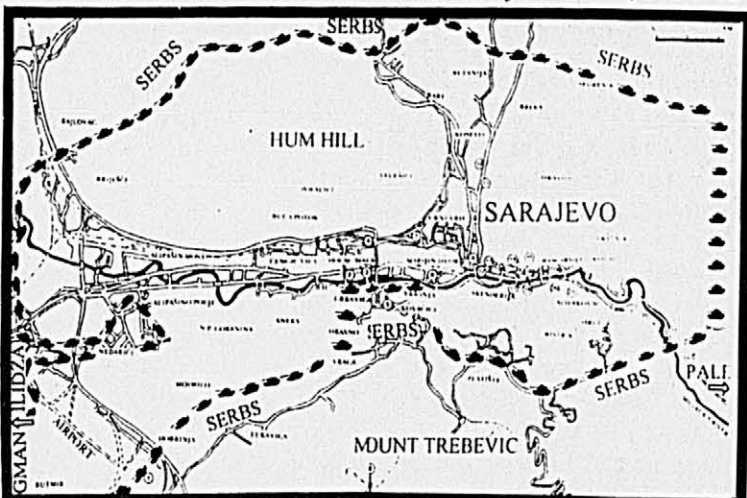
In the end, it is Softic's images which tell the real and unheard story of life in the war-torn former Yugoslavia.

The images of children being bused out of the city, leaving Sarajevo to "die of old age," or of the streets she grew up in, riddled with corpses and stained with blood; the image of women straining to cook with the little food that they have over a fire made of old newspapers, or of people waiting in line for water and food supplies all haunt the reader.

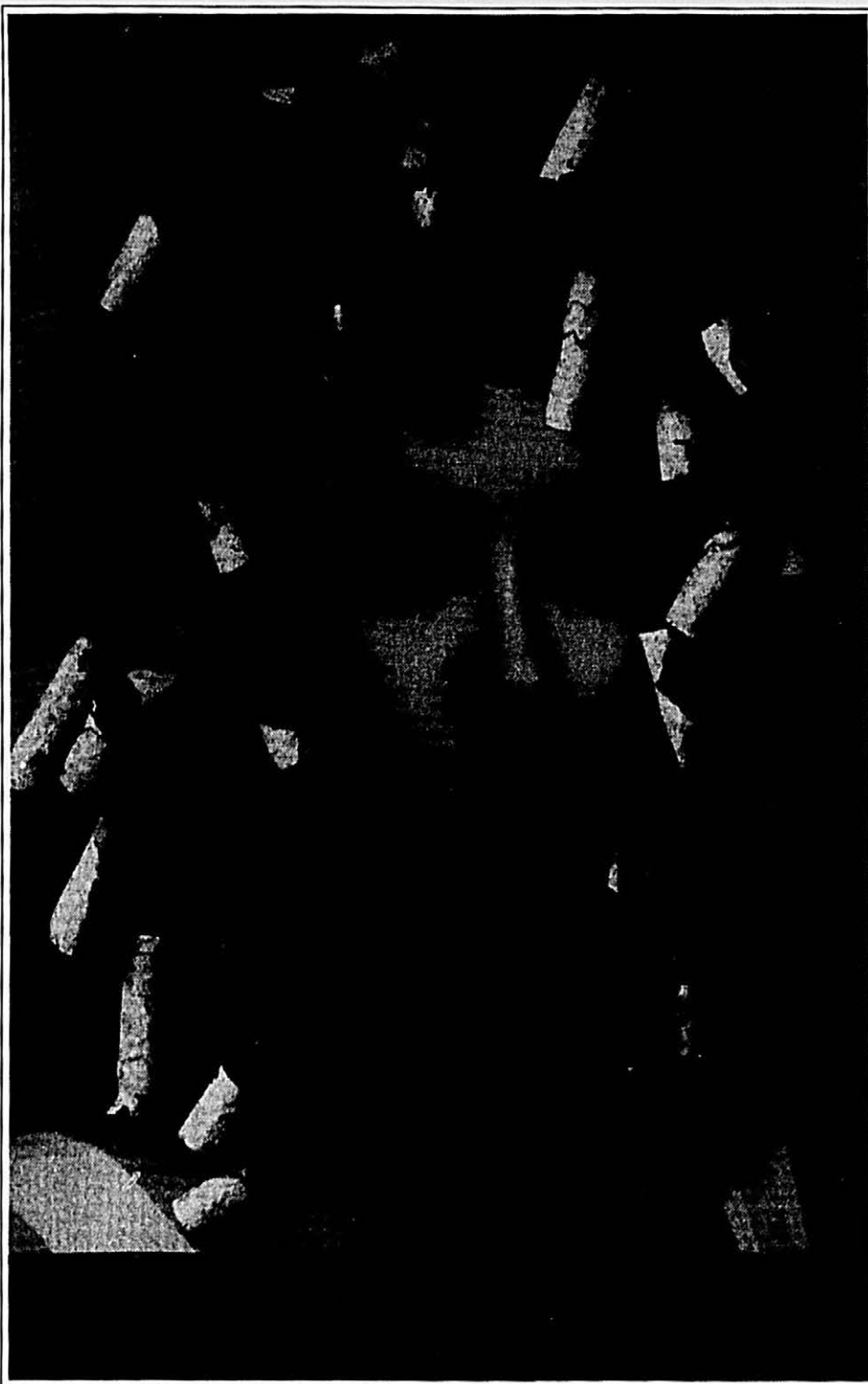
But *Sarajevo Days, Sarajevo Nights* is more than a portrait of despair. It is also one of the resilience and strength of those who continue to live with the minimum. It offers an honest depiction of the war we have heard so little about.

Softic writes that it is better for her to have known the experience of war than to never have seen war at all. "The only thing I am certain of when it comes to this war is that I wouldn't miss it for the world... I do not want to forget even a moment of this horror. I want to remember everything. Simply so that nothing that human beings can do will ever surprise me again."

Sarajevo Days, Sarajevo Nights
by Elma Softic,
translated by Nada Conic
Key Porter Books, \$26.95



MAP BY EMIR GELJO



Exploitation

Why smoke

LeGresley, legal council for the National Smokers Rights Association in Ottawa, says that the tobacco industry has chosen to target mainly young women in their marketing, as they are the only real growth segment of the smoking population.

The media factor of the issue has become even more pressing because of the September 21 lifting of the ban on tobacco advertising. The ban was overturned on the grounds that it infringed upon

the right to freedom of speech. LeGresley sums up the legal decision as the following:

Under Canadian constitutional law, there is a three part test for determining whether a limit of a constitutional right or freedom is "reasonable and demonstrably justifiable." The government had to prove to the Court that the limitation was the "least drastic means" — that is, impaired freedom of expression as little as possible. It

Until then, tobacco companies have the right to air an ad on TV aimed at teenagers. It also means that the tobacco companies are not required to put warnings on cigarette boxes. It is doubtful, however, that the tobacco companies would ever do anything to incur the wrath of politicians or the public. Their mandate is to appear as close to a good corporate citizen as possible, given the rather fatal nature of their product.

Glamour ads aimed at youth

LeGresley, however, is not hopeful about the future of cigarette advertising. Given the fact that 95 per cent of smokers are addicted before they are of legal age to purchase cigarettes, he predicts an increase in the amount of advertising aimed at young people, and especially young women.

With this expected increase in advertising, critics argue that women should be more concerned than men.

Dr. Peta Tancred, director of the McGill Centre for Research and Teaching on Women, acknowledges the correlation between smoking advertising and the increase of smoking among young women. She says that ads link smoking to a "smart, elegant lifestyle," which women buy into more readily than men because men do not have the same tremendous need for acceptance as do young women. "In our educational system, men are allowed their own personality, while women are desperately seeking acceptance."

According to Dr. Tancred, because men appear more confident than women, they are affected less by the suggestive media images marketed by the tobacco industry.

For teenage girls, concerns such as social acceptance, attractiveness and body image far outweigh thoughts of serious illness in the far off future.

Dr. Tancred also cites social interaction pressures among young people as another factor for why women smoke. She argues that women are conditioned to pursue an ideal of glamour and sophistication. Advertising feeds into this, featuring images of beautiful, glamorous women. Often, these women are not even smoking, but the juxtaposition of the image and the tobacco label subtly define the activity of

smoking as an attribute of this kind of sophistication.

One Virginia Slims ad reads "Glamour! Gotta Have It!" It is supposed to advertise the new Virginia Slims clothing line, but the association between smoking and glamour is about as subtle as the make up brush that the model is holding next to her mouth much like one would hold a cigarette, just in case anyone forgot what was really being advertised.

The cigarette makers ability to appeal to female insecurities has been critical to their success in replacing two or three million American smokers who quit or die each year.

With the American tobacco industry now spending over \$4 billion annually (after cars, cigarettes are the second most advertised consumer product in the U.S. — despite the fact that cigarette advertising is banned from broadcast media), marketing techniques have reached a new level of complexity.

Lately, many brands have taken to offering products geared to women that can be bought with proofs of purchase from cigarette packs. These incentives are offered with a time limit.

For the outfit featured in the Virginia Slims V-wear ad, you have to buy about five and a half packs a day for six months, according to the calculations of Dr. Elizabeth Whelan, president of the American Council on Science and Health, who keeps track of cigarette ads aimed at women.

You've come a long way...!

According to a recent article in *Ms* magazine, it is ironic that women who live in poverty are the biggest smokers. The article goes on to explain that the physical affects of smoking, relaxed muscles, increased concentration and relief of anxiety holds particular appeal for women who live in poverty. As poor women are more likely to juggle multiple roles, these physical affects are ways to reduce stress and exert control over their environment.

Lorraine Greaves, vice president of the International Network of Women Against Tobacco and a sociologist who has analysed the many ways smoking functions for women, noted to *Ms* magazine that

by Heather Sokoloff

Anyone who has a normal, functioning brain can be a nicotine addict. In fact, most smokers continue to smoke because they are addicted to nicotine.

But what is it that compels people to smoke that initial cigarette? And since few can legitimately say that their first cigarette was enjoyable, what was it that made them continue smoking despite the well-known health risks?

Not everyone is heedless to the warnings against smoking. Medical news and common sense do have an impact on some. White, middle class men, for example, have stopped smoking in greater numbers than any other group. But women's smoking has gone down only slightly over all.

According to a May/June *Ms* magazine article, women now make up nearly half (48 per cent) of all smokers in the U.S., and researchers predict they will soon be the majority.

In addition, the number of women who begin smoking during high school and college has risen steadily, while the number of men has declined. Recent studies on smoking trends show that women as a group — in particular women living in poverty and those with less education — are being more affected by smoking than the overall population.

advertising ban lifted

Assuming that people, in particular women, are not choosing to smoke because they consciously want to harm themselves, there must be other reasons to explain the trend in the increase of young female smokers.

One reason is the correlation between the media and women

"You can just see by walking around the street that young women are being unbelievably caught up in the smoking trend."

— Janice Forsythe of the Canadian Council on Smoking and Health.

smokers. When addressing the question of why women are continuing to smoke despite health warnings, one must address the questions of why women in particular are so targeted and affected by tobacco advertising.

Advertising has made smoking a women's issue. Eric

was on this point that the government failed to discharge its burden. Since the government failed on this issue of least drastic means, the ban on all tobacco advertising was lifted. The verdict as it stands now is tentative; it will be appealed by anti-smoking lobby groups in the near future.

ation or liberation?

Smoking is a women's issue

smoking can provide them with an escape when no others exist. "Women often smoke to claim and mark their personal space," says Greaves. "This allows them to separate or break from partners, children and work mates whenever desired."

When Dr. Tancred addressed the question of why smoking is especially prevalent among poor women, she again brought up the issue of self-esteem.

"It is the people who are the most powerless, who lack respect for themselves because of low self-esteem who will use smoking as a means of self assertion."

Dr. Tancred suggests that not only is smoking a means of social acceptance for women, it is also a symbol of self-affirmation. Since the tobacco companies started marketing to women and girls 70 years ago, the association between smoking and independence has been an old time favourite.

This link between independence and smoking dates back to when women's smoking was socially unacceptable. Tobacco marketers capitalised on the allure of breaking the taboo, linking smoking with women's liberation. By taking on male characteristics, women could compete better with men. It was

also a way that women could "play with the boys."

Virginia Slims continues to tell women, "You've come a long way baby!" and "You can do it!"

When it is marketed in this fashion, smoking becomes one more way in which the modern woman has control over her body and her life.

This concept is in turn interpreted by adolescents, so that when a teenage girl smokes, she knows she's not a little girl anymore. Images of sultry smoking women have been forever inculcated into our culture since the '40s when every voluptuous blond star smoked long, black cigarettes. The image of the "woman of the night" in the sexy black dress would not be complete without a cigarette.

Young girls may not have the dress or the hair or the breasts, but by smoking they can appropriate this aura. Smoking is seen as sexy, and the girl can emulate this image without ever having to take her clothes off.

the slim image

In this way, the issue is more complex than just a self-esteem deficiency in young women. Low self-esteem may be a factor in a woman's decision to smoke, just as social pressures may also be contributing factors. But these

are certainly not the only influences. Alex Johnston, a McGill law student who did some of her graduate work in women's studies and who has worked at various women's

problems is wrong."

Johnston suggests that the discrepancy between the numbers of male and female smokers is based on the issue of dieting. Women smoke because

The overturning of Canada's media ban on cigarette advertising means that the tobacco companies now have carte blanche to feed women any kind of advertising they choose.

centres, doesn't buy the self-esteem argument.

She says that targeting one group of smokers and attributing their habit to self-esteem is wrong. "When kids start smoking at 14 or 15, it is largely due to social pressures and a need for acceptance. However, these pressures have greatly dissipated by the time women reach the university age. So, to link women smokers in the 18 and over age bracket solely to self-esteem

they want to be thin. The tobacco companies' marketing techniques play into this desire. We never see fat, out of shape smokers in advertisements. The women in the ads are thin and beautiful.

The advertising theme of identifying smoking with being thin began with Lucky Strikes 1920's "Reach for a Lucky instead of a sweet" campaign, which featured a slim woman with the shadow of a double chin looming behind her. Ads often emphasize the words "slim" and "thin," as in the Capri slogan "There is no slimmer way to smoke" and Misty's "slim and sassy," and of course, Virginia Slims.

Cigarette labels which direct their product primarily at women make the cigarette longer and thinner. As a result, according to former U.S. Surgeon General C. Everett Koop, many young girls are left with the misconception that taking up smoking will actually make them thin.

In their exhaustive battle against fat, many women would rather reach for a cigarette than think about intangibles such as the possibility of cancer.

Really a woman's issue

But for women, this possibility is fast becoming a reality. A Canadian Federal Health Department Study, published in the Canadian Journal of Public Health, confirms that women are bearing an increasing share of the death toll from tobacco use.

Smoking related deaths among Canadian women rose to 13 541 in 1991 from 9 009 in 1985. In the same period, the number of deaths among men stayed the same, at roughly 28 000.

More recent data, released in September, 1995, suggests that smoking rates among young women are still rising, said Janice Forsythe of the Canadian Council on Smoking and Health.

"You can just see by walking around the street that young women are being unbelievably caught up in the smoking trend. It is really a woman's issue," commented Forsythe.

The study predicts that smoking related deaths among young women will continue to rise until the late 1990s and might eventually exceed those among men. The study also found that Canadian deaths attributable to smoking increased 8 per cent from 1989 to 1991, to a total of 41 408 in 1991. Of the increased deaths, 89 per cent of those were women.

In the U.S., smoking kills more women than alcohol, illicit drugs, car accidents, suicide, and homicide combined, according to *Ms.* magazine. Lung Cancer, which has increased over 400 per cent in the last 30 years, is now the biggest killer of women — bigger even than breast cancer.

As well, women are more susceptible to smoking-related health problems, including reproductive tract infections and cervical cancer, and those who use oral contraceptives have an especially high risk of stroke and heart disease.

Despite the fact that many women know these things, they continue to smoke anyway. Often their reasons for doing so are independent of the nicotine addiction.

The overturning of Canada's media ban on cigarette advertising means that the tobacco companies now have carte blanche to feed women any kind of advertising they choose.

Because tobacco companies are not about to give up marketing tools which have worked thus far for them, change needs to come from women themselves.

Sharon Lerner, an American health advocate writing in *Ms.* magazine, provides a possible place to start. According to her, women need to realise that smoking has more to do with being exploited than with being liberated.



The association between smoking and glamour is about as subtle as the make up brush that the model is holding next to her mouth much like one would hold a cigarette, just in case anyone forgot what was really being advertised.

WEIGHED DOWN BY CARICATURES

Wonderful
performances in *Peter
'N Paul Get Mary'd*
can't save script



by Meredith Cohen

Boy meets boy (at a bar bust), boy falls in love with boy, and boy marries boy. *Peter 'N Paul Get Mary'd* is a 90's love story with a bit of a twist, that takes place right here in Montréal. The bars the characters talk about are familiar, the places

they go are familiar, even the political barbs are familiar — but unfortunately so is the entire premise and the campy humor of the production.

While *Peter 'N Paul*, a play by Steve Galluccio directed by Noelle Therrien, does keep the audience laughing with an array of colourful characters, the creative ensemble does not compensate for the hackneyed humor, which becomes at points ironic to stereotypical

extremes.

The play begins with Peter, an aspiring gay playwright, and revolves around the characters in his life. When I say 'characters', I mean it quite literally. One of the strongest aspects of the play is the 40's *Femme Fatale*, Bijoux, played superbly by Laura Mitchell. She is not only the

central character of the play that Peter is composing, but also serves as his inner voice. The dialogue between Peter and Bijoux, as the female extension of himself, lends to interesting discussions of self-exploration and a humorous critique of art in the 90's.

The scenes with Bijoux were, in essence, soliloquies that effectively showed the audience the juggling act of living in post-modern times. What is it like to be gay? What is it like to be an artist? What does it mean to be a synthesis of the two? How do you contend with your family, a homophobic society, and a lover who cannot let go of his homophobia?

These are Peter's questions and the answers slowly materialise through meeting the web of people in his life as they spin their own tales in the form of monologues. All of the characters contribute to the lives of the two lovers, Peter and Paul, as they endeavour to make their relationship work, and, in the loosely structured plot, reveal the complications of all walks of

life.

The motley group includes Peter's rather vulgar but hilariously funny Italian grandmother who added a bit of 'ethnic spice', especially with her political commentary, "It's really confusing for immigrants here, all this oui, non, oui, non stuff." She also announces quite boldly to her daughter, "What, you didn't know Petey was a homo?" in a thick Italian accent. Yayou, the actress who played Peter's grandmother, put in a wonderful performance.

Despite the good performances, the humour was in some scenes more annoying than amusing. I found this to be especially true during a scene that occurred in the well known Montréal bar Sky. So much labeling went on during this scene that the intended irony was buried in overkill. Butch, femme, switch, S&M bottom; I wouldn't want to think that we sit around in bars and talk about ourselves in this way.

Likewise, the two mother characters were more caricatured than believable.

Paul's mother, a professional, became the 'municipal slut', after her husband left her for a 21 year old woman. Peter's mother, the lonely yuppie widow, became a Chanel saleswoman after her husband passed away. But, once again the actresses were the saving graces for these roles.

In fact, all of the actors were quite good, the weakest links being the two leads, Ryan Hollyman (Peter) and Ari Marc Aronson (Paul), who failed to convincingly convey the dynamics of their supposed affair.

Overall, *Peter 'N Paul* was entertaining and witty at moments, but fell quite short of being revelatory. Granted, a revelation may not be what is always sought, but judging from the amount of times T.S. Eliot was quoted in the play, the audience is steered to expect something grandiose. *Peter 'N Paul* will make you laugh, but they will not make you a sage.

Peter 'N Paul Get Mary'd runs until December 2 at Geordie Space, 4001 Berri. For more information, call 849-5965

Form over content

Clement Virgo's *Rude*

by Nader Mobargha

Walking into the theater, I was expecting another film fraught with violence, blood stained streets, and needles. However, Canadian director Clement Virgo's feature debut, *Rude*, presents us instead with sensitive characters who are not so concerned with a quick fix or avenging the death of a friend as they are with loneliness, their sexuality or loss of love. Virgo's depiction of his protagonists is a response to the new genre of films which constantly reinforces the stereotype of the inner city youth.

He structures his film in the form of three distinct and separate tales. The stories' common background figure is Rude, a deejay with a sultry voice who articulates the common theme pervading all three stories. She preaches about Armageddon, the end of the line, a metaphor for a dead-end life that screams for redefinition. *Rude* emphasises the necessity for a transformation of the self. In one scene, she asks her listeners what they do to destroy themselves, a symbolic question which suggests that the only way a person can redefine themselves is by destroying their old selves.

Accordingly, all three protagonists face moral

decisions as each reach a crossroad in their lives. Luke (Maurice Dean Went), an ex-convict, must choose between earning easy cash by selling drugs or settling down to family life and earning a legitimate living. Maxine (Rachael Crawford) is a woman trying to pick up the pieces of her shattered relationship, and Jordan (Richard Chevolleau) is a boxer who hides his homosexuality from his violently homophobic buddies. Symbolically, their stories take place during Easter weekend, a time of rebirth and resurrection.

The film fails in the end because the three stories fail to coalesce. Virgo shifts from one story to another in an attempt to draw whatever thematic parallels he can. He has taken the clichéd theme of redemption and applied it to three completely different stories. I failed to see the relevance between Maxine's difficult breakup, Luke's decision to abandon the drug world and Jordan's acceptance of his homosexuality. As a result, Virgo's experiment of three distinct but thematically linked tales goes awry. The audience is left to admire the director's filming style rather than his narrative technique.

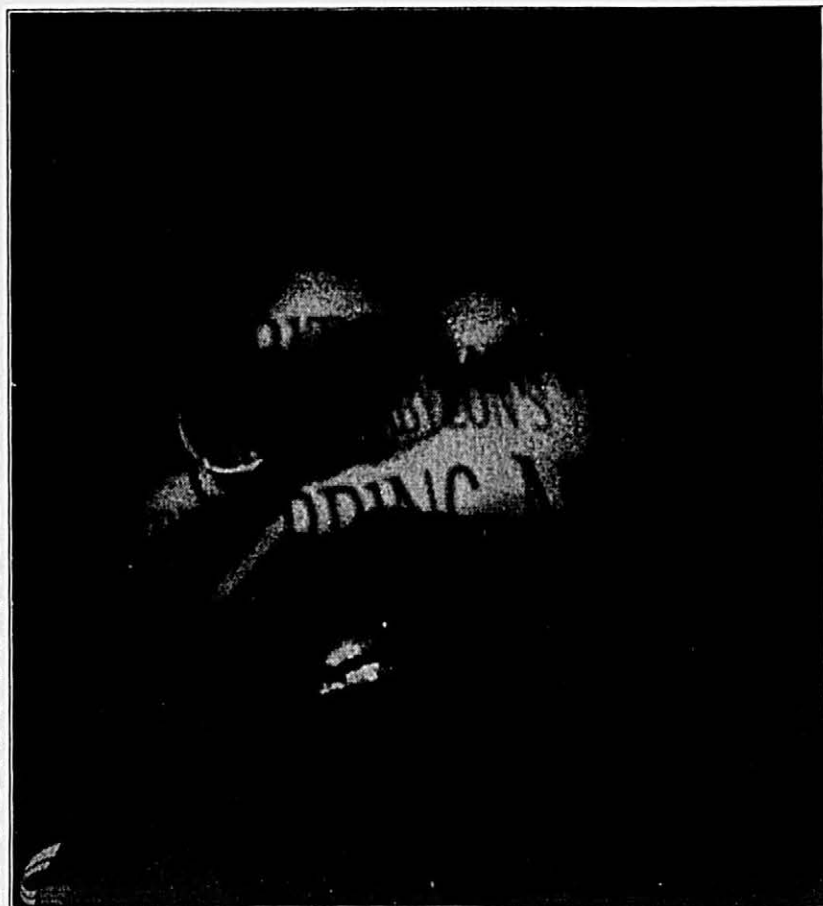
The director uses specific film shots rather than storyline to capture his viewers. Each scene is an opportunity for Virgo to demonstrate his craftsmanship in the visual arts. His filming techniques create an abstract and surreal atmosphere on the screen. Consequently, he is able to present his audience with a few emotional episodes, but these scenes are not enough for the audience to truly care about the characters.

By constantly interrupting the absorption of the audience in one story and redirecting them to another, Virgo effectively prevents the audience from immersing themselves in the lives of the characters. We are merely acquainted with the characters. The tortured Maxine barely utters a word throughout the whole film and vents her frustration by destroying her mannequins. Her role becomes a silent rendition of pain and suffering. Like Maxine, the other characters feel underdeveloped and fail to evoke sympathy. Hence, the audience leaves the

theatre not giving a damn about Maxine, Luke or Jordan.

Ultimately, *Rude* epitomises the triumph of style over content. Although the cinematography is an achievement for Virgo, his stories are uncaptivating and his theme fails to provide any sudden

revelation or insight. Virgo tries to cover too much ground and consequently fails to cover any. Uncovering Virgo's talent as cinematographer while simultaneously exposing his weakness as a storyteller, *Rude* ends up being more art than film.

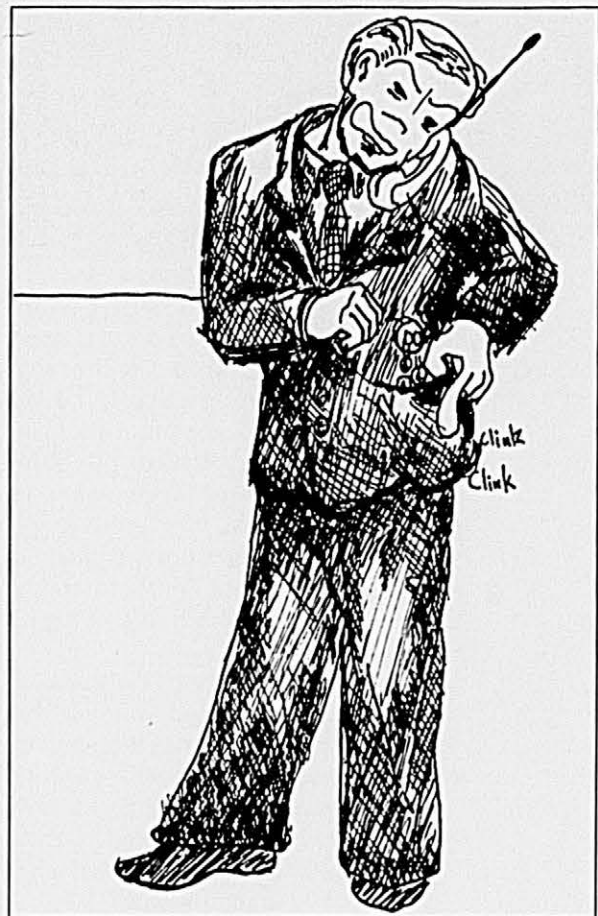


Telephone wars: who wins?



Bell vs.

McGill Telecom



DAILY GRAPHIC BY MAX FRANCISCO

by Mark Narron

McGill Telecom's telephone monopoly in University residences is still under fire from Bell Canada and the outcome is undecided. What is for certain, however, is that the issue is out of the hands of the Inter-Residence Council (IRC) until after the following school year. The IRC is the student body which decided last year to give McGill Telecom control over residence phone-lines.

Beginning in September, McGill Telecom, which is responsible for the phone system on campus (identifiable by the "398" prefix), expanded its service to all McGill residences except Solin Hall. Consequently, students living on campus cannot opt for Bell Canada's cheaper basic service. Although McGill Telecom's basic service offers over a dozen features such as "call-waiting" and "call-forwarding," a basic package with Bell Canada would cost approximately \$5 less per-month.

In a meeting with the IRC on October 10, Gary Bernstein, Director of McGill Telecom claimed that the package for Residence benefits the "average" student.

According to Bernstein, an "average" student is one who takes advantage of Telecom's cheap long-distance rates and who enjoys the use of such features as "speed-calling." The results of a recent study revealed that Bell long-distance rates would cost the average student 12 per-cent more than Telecom long-distance.

"Frankly, we're not making a

would be better off with Bell.

"Students who make very few long-distance calls and who don't want 'voice-mail' etc., would be paying more for our service," Bernstein stated. Reportedly, there were 26 residents in September who did not place any long-distance calls.

Though the majority of residents are pleased with Telecom's long-distance rates, many were discontent with Telecom's delay in installation this year — a problem which Bernstein attributes to Bell refusing to remove its wiring. Moreover, some students have been disappointed by Telecom's curt customer service. A number of students have written letters complaining about poor service and asking for compensation due to delays in installation. Professor Kathleen Roberts-Skerrett, Director of Gardner Hall, protested to Bernstein at the IRC meeting that Telecom employees were walking into student's rooms unsupervised.

A larger concern among residents is the significance of the monopoly itself. Annick Lenglet of Gardner Hall felt that she was being forced into using Telecom, citing the fact that she was instructed not to call Bell Canada. She fears the monopoly will give Telecom the freedom to treat its customers any way it wishes. "We were basically warned not to call Bell Canada. I understand why, but they don't have to treat us like children," Lenglet stated.

In its agreement with McGill Telecom, the IRC agreed to continue using its service for at least three years. Telecom's service

dime on long-distance," said Bernstein in his address to the IRC.

Bernstein readily admitted, however, that "exceptionally un-average" students — namely those who do not make many long-distance

calls — will be up for official reconsideration at the end of the next school year. Meanwhile, the IRC is addressing Telecom's monopoly by planning to institute procedures for making complaints. No such procedures currently exist.

Alex Waxman, president of Inter-Residence Council, is cautious in his dealings with McGill Telecom. "I would like to see a contract between McGill Telecom and Residence. As it is, it's hard to pin them down when we are dissatisfied with their service."

Waxman stressed, however, that Telecom has addressed all major IRC complaints. "People

are generally satisfied," he remarked.

Though students, including the IRC, may have little leverage with McGill Telecom for the time being, Bell Canada is still negotiating with Telecom after issuing a complaint to the Canadian Radio Television and Telecommunications Commission (CRTC) in July. Lucie Audet, Regional Director of the CRTC, stated that the CRTC arranged the meeting of the two parties and that the outcome of the negotiation is unforeseeable at the moment. "The situation is not solved as of yet. It is an issue of inter-connection and we can't say

when the matter will be resolved," remarked Audet.

As for Telecom's position concerning its negotiations with Bell, its rapport with students in residence and its strategy for the future, Bernstein refused to comment unless he was given the freedom to veto the publication of any resulting article.

Without any comment from Telecom, students in residence must wait for the outcome of the Bell-Telecom talks. Until then, the future of Telecom's monopoly in residence and the pay-off of its approximate \$600-000 investment in this venture remains undetermined.

EVENTS

Today

- **McGill Body Image Forum** (Feb. 1996) organising committee planning meeting. All students are welcome. Shatner rm 423, 17h. For more information, call Darian, 398-6017, or e-mail dmanos@facstaff.mcgill.ca

- **Jewish Studies Students Association's** Jeopardy-style trivia game featuring departmental professors as contestants. 17h, Shatner rm 108. For more information, call Daniel at 738-4198.

- **The McGill Students International Development Initiative (MSIDI)** general meeting, Shatner rm B-09, 17h. For more information, call Mark, 844-1530.

Friday, November 24

- **Financial PCOC Meeting**, all invited, Shatner rm 426. 13-16h. Info: Kelly Remail, 398-6802.

- **McGill Debating Union** in-house tournament. Novice and less experienced debaters welcome. Leacock 15, 17:30h. To participate, phone Jamie at 845-5936.

- **Benefit concert for urban animal advocates**, with

the following bands: Shotmaker, Maury Povitch 3, Flacid, Underbed and Down to Rise. Stornaway Gallery, \$5.

- **McGill Choral Society** presents Rutter's Requiem at the Erskine and American United Church (du Musée and Sherbrooke) Tickets \$5 for students/seniors, available at the door, Sadie's, Steve's Music Store and Maximusique. 19:30h. Info: 398-6814.

- **McGill Christian Fellowship** meeting. Speaker: William Fietje, Canadian Director of Overseas Missions Fellowship. 19h, Shatner Cafeteria. For more information, call Lori (288-8676) or Jean (848-1720).

Sunday, November 26

- **Temple Emanu-el-Beth Shalom** Sisterhood/Brotherhood rummage sale has been canceled.

Monday, November 27

- **McGill Debating Union** weekly meeting, new location: rm. 1109 at 550 Sherbrooke. All new prospective debaters welcome. 18h.

Wednesday, November 29

- **L'Association Rochambeau et la Sphère Francophone** invite you to a party at Gert's, in promotion of Francophone/Anglophone relations. Drink Specials all night. 21h.

- **Mexico Solidarity Network** information meeting regarding the Chiapas Caravan. 3680 Jeanne Mance, 19h.

Ongoing

- **Montréal Children's Hospital Christmas cards** available from Nov 20-Dec 1st at Concordia University. 60 cents each, with all proceeds going to the Montréal Children's Hospital.

- **Montage**, the McGill Department of English Student's Journal, is now welcoming submissions or poetry, short fiction, essays, photography, and visual art from all McGill students. Place submissions in the DESA box in the Porter's Office, Arts building, by December 15. Include your name and phone number on a separate sheet of paper. All submissions considered for the Literary Festival.

Rattling Rockabilly

Rattled Roosters plays Fouf's

by Jay McCoy

Rockabilly has become embedded in rock and roll consciousness as a primal root that constantly resurfaces, bright and revitalised. Sometimes it takes on a contemporary flavour and masks itself with another catchword or label ("post-punk blues rock"). Hell, sometimes it comes roaring back, its character only slightly changed by the time frame and individual personalities of the band.

Rattled Roosters are to rockabilly as Canada is to winter. Sure, other people might think they know what winter is all about, they might even wear parkas and long underwear, but we're the country that prides itself on being the home of the snowmobile.

Rattled Roosters knows rockabilly. They have been known to block sidewalks with their performances in their native Vancouver and have become a popular club act across the country. Guitarist Rick Royale and drummer Crash Gordon, the longest standing members of the group, have been playing together for about five years. Bassist, Ed ("Cool as

Hell") Maxwell joined two and a half years ago and Joel Darlen has been a member for 15 months.

As their names suggest, these boys are slick. Rattled Roosters play tight rockabilly that, as they described to me, is tinged sometimes with "'60s surf, '70s cock rock, '80s power pop, '30s and '40s swing, '20s, uh, stuff, ragtime, baroque; we've gotten into some of the tribal chants, Gregorian chants, hitting stones together, howling on the mammoth hunt..."

The sound of R.R. is becoming a more urban sound: Think "swank" and "martinis."

"It's hard to write songs about slopping the hogs and not wanting to pick cotton anymore," the band explained. This might have something to do with the fact that the members of this band aren't exactly country lads.

It is not surprising that their interests are progressing, considering the amount of time they have spent in L.A. in the past while, where they played the Viper Room and other clubs.

Take Joel's comments: "I feel the same way about nature as I do cold weather: I don't

understand it and I don't want to be around it," and "I think San Francisco is kind of backwards and rural, because you can't find a 7-11."

Their next album, *Young and Modern*, is slated to be out in January or February, along with an accompanying video, which unfortunately will not be in 3D as originally promised (Their first album, *Year of the Rooster*, comes with a pair of 3D glasses!). They assure me that this idea isn't dead but is being put on the back burner, as the new album took too long to make and went way over budget. Enough so that they considered calling it "Waterworld." They're considering starting the video, "Once the scuba divers retrieve the sets that sunk..."

In line with the album title, R.R.'s music and audience are becoming younger and more modern. Rockabilly is finding itself popular once again among the youthful, perhaps paradoxically providing some freshness to the jaded young

punk of today. They find themselves playing clubs where the dyed and pierced are more likely to feel comfortable than the old age pensioner.

Perhaps some of this success is due to the recent glamourisation of "white trash" in Tarentino films, but more likely it stems from hard work, great music and amazing live shows.

Last Friday, Rattled Roosters proved that rockabilly isn't played by or for dinosaurs of the rock world. As the opening act for Montréal's own, the Snitches, and Vancouver's Zolty Cracker, they were on the stage at Fouf's promptly at 8:30.

It's really unfortunate that such an amazing live act was forced to go on at such an

ungodly hour. Nevertheless, the crowd that filtered in was awed, amazed and otherwise astounded, especially by the finale and encore. How many times have you seen a guy laying on the stage underneath an double bass, with another guy playing the strings with his drum sticks and yet another standing on top of the bass playing his guitar?

I left the concert with visions of the lead singer swinging from the light racks, not thinking not how Montréal clubs are getting annoying with ridiculously early shows. Luckily, Rattled Roosters are likely to return soon after the new album is released, so Montrealeers won't have to wait long to experience their live show.



PHOTO BY KIMBERLY STUART

TALES FROM MONTRÉAL

Hazelle Palmer's story of a West Indian immigrant

By Ruth Joseph

If not for the needs of capitalist production, the collective foot of Caribbean immigrants would never have gotten in Canada's door. Like many Caribbean women, Esmée Grimes, a character in Hazelle Palmer's *Tales from the Gardens and Beyond*, came to Canada through a program initiated in 1955 whereby she helped fill the demand for domestic servants.

In *Tales from the Gardens and Beyond*, Montréal-raised Palmer tells the story of Esmée Grimes (or Mrs. G as she later becomes known), an introspective and somewhat private personality. As a child of the 1940s who grew up in the Islands during World War II, Esmée epitomises many West Indian adults who transplanted their lives to Canada during the '60s in the hopes of fulfilling their dreams of a prosperous life.

To escape the continual physical abuse inflicted by her husband, Esmée leaves her past behind and starts over in Canada, without her son, through the program. The reader is transported to a low rental area of Montréal ironically called the Gardens and discovers a street mostly



inhabited by black West Indian immigrants and constructed of rundown tenement buildings.

A shared experience of racism forms bonds within this community. Palmer explores the dynamics of the friendships formed between the female characters and how they take control of their lives. Though focusing primarily on Esmée, *Tales from the Garden and Beyond* also delves into the lives

of other captivating characters. As strong women, they are plainly eloquent in passing through the pain of mental and physical abuse, destroyed marriages, loss of children, incest and betrayal, not to mention discrimination in a school system where equal opportunity is not yet a reality.

Even though their lives have been uprooted, they maintain a basic values system carried from West Indian society and not a little steel in their spines. Their emotional equilibrium depends on maintaining their self-esteem at a racially divisive time. However, racism is not mere crisis nor anomaly.

As these women struggle to bring up their families they face challenges that are multi-dimensional. One of Palmer's characters is a man who, to the

dismay of his family, lives through a status symbol that he can't afford: an expensive car he names "Lilly." At a time that is financially difficult for many of these Caribbean immigrants, this car is a example of a desire to become accepted by society. His stated reason for buying the car is so that he can see the fruits of his labour. Feeling emasculated by his inability to support his family and his alienation from society, he essentially uses the car as a way of regaining his manhood.

The main strength of *Tales from the Gardens and Beyond* lies in the fact that the female characters exercise choice: to remain or to go, to settle for so-so treatment or to go it alone. They cannot control the behaviour of those around them, but they do turn to each other for support and succeed in regaining their energy and control of their lives by shedding the victim's blanket. Ultimately, Esmée demonstrates her strength by deciding to go back to Barbados and make amends with the son she left behind, even though she feels threatened by what her ex-husband might do to her.

I felt the sensation of déjà vu



while reading this book, mostly because of the stories I heard while growing up, and the fact that Palmer includes brief views of what racism looks like through the eyes of children and the skills which they develop in order to adapt. In Palmer's simple, subtle style, her story does not feel like cliché; it feels like the past.

Tales from the Gardens and Beyond is available at Ethnic Origins Bookstore, 2725 Notre Dame West.

CREATING ALLIANCES

Cuban Youth Tour Comes to Montréal

by Andrea Cooke

The Cuban Youth Tour came to Montréal on November 4, hoping to build alliances between Cuban and Canadian youth. Joel Queipo Ruiz and Mariadel Carmen Barroso, two young people from Cuba, have been speaking at colleges and universities across Canada, about the contemporary realities facing Cuban youth.

Ruiz is a leader of Cuba's Federation of University Students, which organises tens of thousands of university students in Cuba. Barroso is a leader of the Union of Young Communists, a mass organisation with 500 000 members, as well as a member of the Federation of Cuban Women.

Both of the youth organisations were important players throughout the years of the Cuban revolution.

"The youth in Cuba have a very important role in the future of Cuba.... The government knows it can count on us to work with it in different programmes and measures it takes to improve the country," explained Ruiz, speaking at McGill University last Tuesday.

The tour's Montréal stop was endorsed by groups such as QPIRG, The McGill Daily, the Center for Developing Areas Studies, the Latin American Awareness Group, the Palestine Solidarity Committee, the Black Students' Network and the Young Socialists.

Anis Anani, V.P. for information of the PSC commented that meetings such as this one are important because they create solidarity.

"Both Cuban and Palestinians are facing a similar problem, that of oppression", said Anani.

In relation to the talk itself, Anani said "I expected a more bleak picture, but they gave an optimistic picture saying the revolution gave an opportunity to people to reorganise. They painted a very positive image."

Robert Whitney, a lecturer with McGill's history department, opened the talk by commenting on how Cuba's youth have contributed to the revolution right from the start. "It is interesting to



DAILY PHOTO BY CAMERON BOOTH

JOEL QUEIPO RUIZ AND MARIA DEL CARMEN BARROSO

remember," said Whitney, "that in 1959, most of the revolutionaries, including Fidel Castro, were the age of most of the people in this room, if not younger."

Whitney also commented on Cuba's resistance to the U.S. trade embargo. "Since 1959 there has been 37 years of revolution and change in Cuba. What has been striking to people, regardless of what they think about the revolution, is that Cuba has dared to be different. That, quite frankly for the United States is unforgivable," he explained.

Ruiz continued where Whitney left off, beginning his talk with a description of recent Cuban history. "It is important to be familiar with the history of Cuba in order to understand the contemporary situation," he explained.

By 1959, many Cubans were fed up with the government of General Juan Batista for its close ties to the U.S. and the inequitable distribution of wealth.

Ruiz explained that the revolution which began on January 1 1959, went into all sectors of Cuban society. Following Fidel Castro's lead, groups of youth, peasants and workers all participated in the restructuring of Cuban society.

Ruiz went on to say that

once the Batista regime was toppled, Castro's government brought free education to the population and other benefits such as free health care and a massive sports program for the entire population.

Ruiz said that Youth workers went into the rural areas and set up vaccination programmes in the schools.

"The revolution has improved health standards incredibly," explained Ruiz. "In 1958, 60 babies out of 1000 died before the age of one, and in 1989, 10.2 died out of 1000".

At the same time though, the international situation made the revolution in Cuba difficult to carry out. The Castro government would not allow multinational corporations from the U.S. to continue to control the Cuban economy.

The US saw this, as well as the communist nature of the Castro government, as a threat and set up a trade embargo. This severely affected the economy, since the US provided a large market for Cuba's sugar exports.

The U.S. also began to punish any country that continued trading with Cuba.

Cuba was left with the countries of the Soviet bloc as its main allies. Cuba became dependent upon the Soviet

Union for 75 per cent of imports and almost 100 per cent of exports.

This meant that with the fall of the Soviet Union and its neighbouring communist governments of Eastern Europe in 1989, Cuba lost its biggest trading partners. This made the U.S. embargo even more hard hitting for Cubans.

"The Cuban youth were very much affected by the embargo. After the fall of the Soviet Union, it became very difficult to get supplies such as medicine and school supplies. Many people died because of the lack of simple medical supplies, and we saw all of this. It was very hard for us," said Ruiz.

People had to spend twelve hours a day with no electricity in their homes and there was a shortage of food, he explained.

But according to Barroso, "The embargo has taught us [Cubans] how to manage our resources more efficiently and has helped us to better organize. We have been forced to adapt and create new ways to survive."

In the end, as Whitney commented, "It is the Cuban youth who are at the forefront of the Cuban situation. It is they who will decide if the revolution breaks or continues."



DAILY PUBLICATIONS SOCIETY FINANCIAL STATEMENTS

APRIL 30, 1995

DAILY PUBLICATIONS SOCIETY/ SOCIÉTÉ DE PUBLICATIONS DU DAILY FINANCIAL STATEMENTS APRIL 30, 1995

FRIEDMAN & FRIEDMAN
Chartered Accountants - Comptables agréés
NEXIA
MEMBERSHIP

FRIEDMAN & FRIEDMAN
Chartered Accountants - Comptables agréés
NEXIA
MEMBERSHIP

AUDITORS' REPORT

To the Members of
Daily Publications Society/
Société de Publications du Daily

We have audited the balance sheet of Daily Publications Society/Société de Publications du Daily as at April 30, 1995 and the statements of revenue, surplus and changes in financial position for the year then ended. These financial statements are the responsibility of the company's management. Our responsibility is to express an opinion on these financial statements based on our audit.

We conducted our audit in accordance with generally accepted auditing standards. Those standards require that we plan and perform an audit to obtain reasonable assurance whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation.

In our opinion, these financial statements present fairly, in all material respects, the financial position of the company as at April 30, 1995 and the results of its operations and the changes in its financial position for the year then ended in accordance with generally accepted accounting principles.

*Friedman
& Friedman*

Chartered Accountants

Montreal, Quebec
June 12, 1995

8000 boul. Decarie, suite 500, Montréal, Québec H4P 2S4
Tél.: (514) 731-7901 Fax: (514) 731-2923
A MEMBER OF / UN MEMBRE DE NEXIA INTERNATIONAL

DAILY PUBLICATIONS SOCIETY/ SOCIÉTÉ DE PUBLICATIONS DU DAILY (Incorporated under Part II of the Canada Corporations Act) BALANCE SHEET

As at April 30	1995	1994
Assets		
Current		
Cash	\$ 12,392	\$ 15,837
Short term investments, at cost	165,665	154,978
Accounts receivable	28,141	31,339
Supplies	4,466	4,188
Prepaid expenses	4,915	4,738
	215,579	211,080
Capital assets (note 2)	16,368	16,217
	\$ 231,947	\$ 227,297
Liabilities		
Current		
Accounts payable	\$ 23,673	\$ 19,894
Surplus	208,274	207,403
	\$ 231,947	\$ 227,297

Approved on behalf of the Board

Director

Josephine Reis Director

DAILY PUBLICATIONS SOCIETY/ SOCIÉTÉ DE PUBLICATIONS DU DAILY STATEMENT OF CHANGES IN FINANCIAL POSITION

For the year ended April 30	1995	1994
Operations		
Excess (deficiency) of revenue over expenditures	\$ 871	\$ (16,247)
Items not affecting cash		
Amortization of capital assets	7,428	9,122
	8,299	(7,125)
Net change in non-cash working capital balances	(4,165)	12,080
	4,134	4,955
Investing activities		
Additions to capital assets	(7,579)	(5,385)
Cash used in investing activities	(7,579)	(5,385)
Decrease in cash	(3,445)	(430)
Cash position - beginning of year	15,837	16,267
Cash position - end of year	\$ 12,392	\$ 15,837

DAILY PUBLICATIONS SOCIETY/ SOCIÉTÉ DE PUBLICATIONS DU DAILY STATEMENT OF SURPLUS

For the year ended April 30	1995	1994
Balance, beginning of year	\$ 207,403	\$ 223,650
Excess (deficiency) of revenue over expenditures	871	(16,247)
Balance, end of year	\$ 208,274	\$ 207,403

DAILY PUBLICATIONS SOCIETY/ SOCIÉTÉ DE PUBLICATIONS DU DAILY NOTES TO FINANCIAL STATEMENTS April 30, 1995

1. Significant accounting policies

Capital assets
Capital assets are recorded at cost and amortized as follows:

Straight-line method	10 years
Office equipment	3-10 years
Typesetting equipment	3 years
Computer equipment	3 years
Computer software	3 years

Revenue recognition
Advertising revenue is recognized when advertisements are published in The McGill Daily newspaper.

2. Capital assets		1995	1994	
	Cost	Accumulated Depreciation and Amortization	Net	
			Net	
Office equipment	\$ 7,523	\$ 4,082	\$ 3,441	\$ 3,476
Typesetting equipment	44,263	35,978	8,285	9,796
Computer equipment	7,897	3,790	4,107	2,430
Computer software	1,577	1,042	535	515
	\$ 61,260	\$ 44,892	\$ 16,368	\$ 16,217

3. Bank indebtedness

Bank indebtedness, outstanding at any time, is secured by:

Movable hypothec covering:

The following universality of property, present and future:
a) Claims, accounts receivable and book debts.

(Continued)

DAILY PUBLICATIONS SOCIETY/ SOCIÉTÉ DE PUBLICATIONS DU DAILY STATEMENT OF REVENUE

For the year ended April 30	1995	1994
Revenue		
Advertising	\$ 167,330	\$ 162,956
Students' fees	136,258	133,380
Other	10,651	4,198
	314,239	300,534
Expenditures		
Printing and distribution	98,528	104,561
Production	31,336	40,041
Editorial	39,858	35,803
Selling	49,794	47,366
Administration	86,424	79,888
Amortization	7,428	9,122
	313,368	316,781
Excess (deficiency) of revenue over expenditures	\$ 871	\$ (16,247)

DAILY PUBLICATIONS SOCIETY/ SOCIÉTÉ DE PUBLICATIONS DU DAILY NOTES TO FINANCIAL STATEMENTS April 30, 1995

4. Income taxes

The Society is classified as a non-profit organization pursuant to Section 149(1)(L) of the Canadian Income Tax Act and Section 996 of the Quebec Taxation Act and as a result is not liable for income taxes.

CLASSIFIED ADS

Ads may be placed through the Daily Business Office, Room B-07, University Centre, 9h00-14h00. Deadline is 14h00, two working days prior to publication. **McGill Students & Staff** (with valid ID): \$4.55 per day, 3 or more consecutive days, \$4.00 per day. **General Public**: \$5.70 per day, or \$4.85 per day for 3 or more consecutive days. Extra charges may apply, and prices do not include applicable GST (7%) or PST (6.5%). Full payment should accompany your advertising order and may be made in cash or by personal cheque (for amounts over \$20 only). For more information, please visit our office or call 398-6790. **WE CANNOT TAKE CLASSIFIED ADS OVER THE PHONE. PLEASE CHECK YOUR AD CAREFULLY WHEN IT APPEARS IN THE PAPER.** The Daily assumes no financial responsibility for errors, or damages due to errors. Ad will reappear free of charge upon request if information is incorrect due to our error. The Daily reserves the right not to print any classified ad.

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2-MOVERS/STORAGE

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3-HELP WANTED

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Christmas gift wrappers— Creative individuals, locations—downtown Toronto, North York, Woodbine Centre, Mississauga. Managers to \$8.25/hour+bonuses. Wrappers to \$7.15/hour. Full/Part time, December 1-24. 416-538-8588.

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9-WANTED TO BUY

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Yves Coppens



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Admission is free

This conference was made
possible with the support of the Consulat
général de France au Québec

McGill

Jeudi 30 novembre 1995, 18h
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Accueil McGill 398-6555
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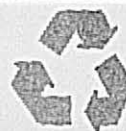
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M. Coppens répondra en français aux questions qui lui seront posées dans cette langue

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